

*poco rit.* **Tempo I.**

*pizz.*

*poco rit.* **Tempo I.**

*cresc.*

*cresc.*

*cresc.*

**Spanisches Quartett**  
(Fantasiestücke in spanischer Art)  
für  
**Clavier, Violine, Viola,  
Violoncell**  
von  
**L. HERITTE-VIARDOT.**  
OP. 11.  
Eigenthum des Verlegers.  
Entf. Sta. Hall.  
6721.  
**LEIPZIG  
C. F. PETERS.**

**MERTON COPYING  
SERVICE**  
8 Wilton Grove, London SW19 3QX  
Phone/Fax: 020 8540 2708  
e-mail: mertonmusic@argonet.co.uk  
No. 4703

## QUARTETT.

## I.

## PASEO.

Allegretto.

L. Heritte-Viardot, Op. 11.

Violino.

pizz.

mf

Alto.

pizz.

mf

Violoncello.

pizz.

mf

PIANO.

Allegretto.

mf

Violino. *mf* *pizz.* *f*

Alto. *mf* *pizz.* *f*

Violoncello. *mf* *pizz.* *f*

PIANO. *mf* *f*

*arco* *p* *arco* *p* *arco* *p*

*mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

*mf* *cresc.*

*cresc.* *cresc.* *cresc.*

*arco* *arco* *pizz.* *mf* *f* *mf*

*cresc.* *cresc.* *cresc.* *p* *cresc.*

*C* *arco* *mf* *f* *mf* *mf*

*cresc.*

*cresc.*

*dim.*

*dim.*

*dim.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*m. s.*

*mf*

**B**

*mf enfando*

*p*

*cresc.*

**A**

*tranquillo*

*p dolce*

*p*

*tranquillo*

*p*

*cresc.*

*mf*

*p*

*cresc.*

*p*

*cresc.*

*mf*

*p*

*cresc.*

*p*

*cresc.*

*mf*

*ritard.*

*mf*

*dimin. molto*

*ritard.*

*mf*

*dimin. molto*

*ritard.*

*f*

*dimin. molto*

**4 B** Tempo I.

pp

Tempo I.

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

### III. SERENADA.

Allegretto con moto. *con grazia*

pizz. p

Allegretto con moto.

f staccato dim. p

cresc.

cresc.

cresc.

cresc.

A

p cantando

dim. p

dim. p



First system of musical notation on page 20, featuring three staves (treble, alto, and bass clefs). The music is in 2/4 time. Dynamics include *f*, *dim.*, and *tr.*

**H** Tempo I.

Second system of musical notation on page 20, featuring three staves. The music is in 2/4 time. Dynamics include *p* and *marcato*.

Tempo I.

Third system of musical notation on page 20, featuring three staves. The music is in 2/4 time. Dynamics include *p* and triplets.

Fourth system of musical notation on page 20, featuring three staves. The music is in 2/4 time. Dynamics include *pp*.

Fifth system of musical notation on page 20, featuring three staves. The music is in 2/4 time. Dynamics include *pp*, *ppp*, and *dim.*

First system of musical notation on page 5, featuring three staves. The music is in 2/4 time. Dynamics include *p* and *cresc.*

Second system of musical notation on page 5, featuring three staves. The music is in 2/4 time. Dynamics include *p*, *cresc.*, *sf*, and *f*.

Third system of musical notation on page 5, featuring three staves. The music is in 2/4 time. Dynamics include *p*, *cresc.*, *mf*, and *f*.

**C** tranquillo

Fourth system of musical notation on page 5, featuring three staves. The music is in 2/4 time. Dynamics include *p*, *cresc.*, *mf*, and *p*.

**D** *Tempo I.*

*Tempo I.*

**G** *Molto tranquillo.*

*Molto tranquillo.*







First system of music for section C. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has an alto clef and the same key signature. The bottom staff has a bass clef and the same key signature. The music is marked *pp* (pianissimo) and *Molto tranquillo.* The first staff has a *mf* (mezzo-forte) dynamic marking at the end.

Second system of music for section C. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has an alto clef and the same key signature. The bottom staff has a bass clef and the same key signature. The music is marked *dim.* (diminuendo) and *cresc.* (crescendo). The first staff has a *mf* (mezzo-forte) dynamic marking at the end.

Third system of music for section C. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has an alto clef and the same key signature. The bottom staff has a bass clef and the same key signature. The music is marked *f* (forte) and *dim* (diminuendo). The first staff has a *mf* (mezzo-forte) dynamic marking at the end.

Fourth system of music for section D. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has an alto clef and the same key signature. The bottom staff has a bass clef and the same key signature. The music is marked *Tempo I.* and *pizz.* (pizzicato). The first staff has a *pp* (pianissimo) dynamic marking at the end.

First system of music for section F. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has an alto clef and the same key signature. The bottom staff has a bass clef and the same key signature. The music is marked *F* (F major) and *triquillo* (triquillo). The first staff has a *p* (piano) dynamic marking at the end.

Second system of music for section F. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has an alto clef and the same key signature. The bottom staff has a bass clef and the same key signature. The music is marked *cresc.* (crescendo) and *p* (piano). The first staff has a *mf* (mezzo-forte) dynamic marking at the end.

Third system of music for section F. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has an alto clef and the same key signature. The bottom staff has a bass clef and the same key signature. The music is marked *cresc.* (crescendo) and *f* (forte). The first staff has a *pp* (pianissimo) dynamic marking at the end.

Fourth system of music for section G. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has an alto clef and the same key signature. The bottom staff has a bass clef and the same key signature. The music is marked *G* (G major) and *cresc.* (crescendo). The first staff has a *pp* (pianissimo) dynamic marking at the end.

Musical score for page 10, measures 1-12. The score is in G major and 4/4 time. It features a piano (p) and a grand piano (pp) part. The piano part has a tremolo (trem.) and a crescendo (cresc.) in measures 10-12. The grand piano part has a diminuendo (dimin.) in measures 10-12. The score ends with a double bar line and a repeat sign.

Musical score for page 15, measures 13-24. The score is in G major and 4/4 time. It features a piano (p) and a grand piano (pp) part. The piano part has a diminuendo (dim.) in measures 13-14 and a crescendo (cresc.) in measures 15-16. The grand piano part has a diminuendo (dim.) in measures 13-14 and a crescendo (cresc.) in measures 15-16. The score ends with a double bar line and a repeat sign.

## II. CAÑA.

Andantino.

First system of the musical score for 'CAÑA.' It consists of three staves. The top staff is for a vocal line, marked 'cantando' and 'p'. The middle staff is for a piano accompaniment, marked 'pizz.' and 'pp'. The bottom staff is for a second piano accompaniment, marked 'pp'. The key signature is one sharp (F#) and the time signature is 3/4.

Andantino.

*mesto*

Second system of the musical score for 'CAÑA.' It consists of three staves. The top staff is for a vocal line, marked 'cantando' and 'p'. The middle staff is for a piano accompaniment, marked 'pizz.' and 'pp'. The bottom staff is for a second piano accompaniment, marked 'pp'. The key signature is one sharp (F#) and the time signature is 3/4.

Third system of the musical score for 'CAÑA.' It consists of three staves. The top staff is for a vocal line, marked 'cantando' and 'p'. The middle staff is for a piano accompaniment, marked 'pizz.' and 'pp'. The bottom staff is for a second piano accompaniment, marked 'pp'. The key signature is one sharp (F#) and the time signature is 3/4.

Fourth system of the musical score for 'CAÑA.' It consists of three staves. The top staff is for a vocal line, marked 'cantando' and 'p'. The middle staff is for a piano accompaniment, marked 'pizz.' and 'pp'. The bottom staff is for a second piano accompaniment, marked 'pp'. The key signature is one sharp (F#) and the time signature is 3/4.

Fifth system of the musical score for 'CAÑA.' It consists of three staves. The top staff is for a vocal line, marked 'cantando' and 'p'. The middle staff is for a piano accompaniment, marked 'pizz.' and 'pp'. The bottom staff is for a second piano accompaniment, marked 'pp'. The key signature is one sharp (F#) and the time signature is 3/4.

Sixth system of the musical score for 'CAÑA.' It consists of three staves. The top staff is for a vocal line, marked 'cantando' and 'p'. The middle staff is for a piano accompaniment, marked 'pizz.' and 'pp'. The bottom staff is for a second piano accompaniment, marked 'pp'. The key signature is one sharp (F#) and the time signature is 3/4.

First system of the musical score on the right page. It consists of three staves. The top staff is for a vocal line, marked 'cantando' and 'p'. The middle staff is for a piano accompaniment, marked 'pizz.' and 'pp'. The bottom staff is for a second piano accompaniment, marked 'pp'. The key signature is one sharp (F#) and the time signature is 3/4.

Second system of the musical score on the right page. It consists of three staves. The top staff is for a vocal line, marked 'cantando' and 'p'. The middle staff is for a piano accompaniment, marked 'pizz.' and 'pp'. The bottom staff is for a second piano accompaniment, marked 'pp'. The key signature is one sharp (F#) and the time signature is 3/4.

Third system of the musical score on the right page. It consists of three staves. The top staff is for a vocal line, marked 'cantando' and 'p'. The middle staff is for a piano accompaniment, marked 'pizz.' and 'pp'. The bottom staff is for a second piano accompaniment, marked 'pp'. The key signature is one sharp (F#) and the time signature is 3/4.

Fourth system of the musical score on the right page. It consists of three staves. The top staff is for a vocal line, marked 'cantando' and 'p'. The middle staff is for a piano accompaniment, marked 'pizz.' and 'pp'. The bottom staff is for a second piano accompaniment, marked 'pp'. The key signature is one sharp (F#) and the time signature is 3/4.

Musical score for page 12, featuring piano and violin parts. The score is written in G major (one sharp) and 4/4 time. The piano part includes dynamic markings such as *sf*, *p*, *cresc.*, and *simile*. The violin part includes dynamic markings such as *p*, *f*, and *cresc.*. The score is divided into two systems, each with three staves (violin, viola, and piano).

Musical score for page 13, featuring piano and violin parts. The score is written in G major (one sharp) and 4/4 time. The piano part includes dynamic markings such as *cresc.*, *dim.*, *p*, *f*, *mf*, and *ff*. The violin part includes dynamic markings such as *cresc.*, *dim.*, *p*, *f*, and *ff*. The score is divided into two systems, each with three staves (violin, viola, and piano).

First system of the musical score. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The first staff has dynamics *dim.* and *p*. The second staff has *dim.* and *arco*. The third staff has *dim.* and *mf*. The music features various note values, including eighth and sixteenth notes, and rests.

Second system of the musical score. It consists of three staves. The top staff has dynamics *f*, *dim.*, and *mf*. The second staff has *f*, *dim.*, and *mf*. The third staff has *cresc.*, *dim.*, and *mf*. The music continues with complex rhythmic patterns and dynamic markings.

Third system of the musical score. It consists of three staves. The top staff has *mf*. The second staff has *mf*. The third staff has *mf*. The music continues with complex rhythmic patterns and dynamic markings.

Fourth system of the musical score. It consists of three staves. The top staff has *arco*. The second staff has *mf*. The third staff has *mf*. The music continues with complex rhythmic patterns and dynamic markings.



First system of musical notation, measures 1-3. The system includes staves for Violin I, Violin II, Viola, and Piano. Dynamics include *dim.*, *mf*, and *pizz.*. A forte **F** dynamic is marked at the beginning of measure 2.

Second system of musical notation, measures 4-6. The system includes staves for Violin I, Violin II, Viola, and Piano. Dynamics include *p* and *arco*. The Piano part features triplet figures.

Third system of musical notation, measures 7-9. The system includes staves for Violin I, Violin II, Viola, and Piano. Dynamics include *cresc.*, *mf*, and *p*. The Piano part features a trill (*tr*) and triplet figures.

Fourth system of musical notation, measures 10-12. The system includes staves for Violin I, Violin II, Viola, and Piano. Dynamics include *pp*, *rit.*, *leggiere*, *p*, and *ff*. The Piano part features triplet figures and a trill (*tr*). The system concludes with a double bar line.

# IV. DIVERTIMIENTO.

*Allegro giocoso.*

*Allegro giocoso.*

*mf p mf p*

*mf p. mf p.*

*A*

*mf cresc. f*

*mf cresc. f*

*f*

*f*

*f*

*leggiere*

*p cresc. f dim.*

*p cresc. f dim.*

Musical score for section B, measures 28-40. The score is written for three systems of staves. The first system (measures 28-30) features a melody in the upper staves and a piano accompaniment in the lower staves. The second system (measures 31-33) continues the melody and accompaniment. The third system (measures 34-36) includes a section marked 'C' and features a piano accompaniment with a 'dim.' (diminuendo) marking. The fourth system (measures 37-39) features a piano accompaniment with a 'cresc.' (crescendo) marking. The fifth system (measures 40-42) features a piano accompaniment with a 'cresc.' marking.

Musical score for section T, measures 41-53. The score is written for three systems of staves. The first system (measures 41-43) features a melody in the upper staves and a piano accompaniment in the lower staves. The second system (measures 44-46) includes a section marked 'T' and features a piano accompaniment with a 'dimin.' (diminuendo) marking. The third system (measures 47-49) features a piano accompaniment with a 'tremolo' marking. The fourth system (measures 50-52) features a piano accompaniment with a 'cresc.' (crescendo) marking. The fifth system (measures 53-55) features a piano accompaniment with a 'cresc.' marking.

Musical score for page 40, measures 1-8. The score is in G major and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *cresc.*, and *ff*. A "Rec." (Recitativo) marking is present at the end of measure 8.

Musical score for page 40, measures 9-16. The score continues with a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *sf*. A "Rec." marking is present at the end of measure 16.

Musical score for page 40, measures 17-24. The score features a melody in the right hand and a bass line in the left hand. Dynamics include *pp* and *p*. A "Rec." marking is present at the end of measure 24.

Musical score for page 40, measures 25-32. The score continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p*. A "Rec." marking is present at the end of measure 32.

Musical score for page 29, measures 1-8. The score is in G major and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *f*, *dim.*, and *diminuendo*. A "tr" (trill) marking is present at the end of measure 8.

Musical score for page 29, measures 9-16. The score continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *poco*, *a*, and *poco*. A "D" (Doppio) marking is present at the end of measure 16.

Musical score for page 29, measures 17-24. The score features a melody in the right hand and a bass line in the left hand. Dynamics include *cresc.*, *f*, and *sf*.

Musical score for page 29, measures 25-32. The score continues with a melody in the right hand and a bass line in the left hand. Dynamics include *sf*.

mf cresc. f

mf cresc. f dim.

## E

pp p con grazia pp

pp p

rit. poco rit. dim.

## F

Tempo I. p

Tempo I. p

p rit.

p ritard. dim.

## Q

Tempo I. Con anim. p

Tempo I. Con anim. p

p dim.

## R

p 8



dim. *p*

**P** Con animo.

*f* Con animo.

*mf* *cresc.* *p*

*mf* *p*

*cresc.* *p*

*cresc. poco a poco* *p* *cresc.*

*f* *p* 8

*p* *sf* *p*

System 1, measures 32-36. The score is in G major (one sharp). It features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *p* (piano).

System 2, measures 32-36. The score continues the piano introduction. Dynamics include *p* (piano) and *cresc.* (crescendo).

System 3, measures 32-36. The score continues the piano introduction. Dynamics include *p* (piano) and *f* (forte). A section marked **H** (Harmonization) begins in measure 35.

System 4, measures 32-36. The score continues the piano introduction. Dynamics include *ff* (fortissimo).

System 5, measures 32-36. The score continues the piano introduction. Dynamics include *ff* (fortissimo).

System 1, measures 37-41. The score begins with a section marked **0**. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

System 2, measures 37-41. The score continues the section marked **0**. Dynamics include *dim.* (diminuendo) and *p* (piano).

System 3, measures 37-41. The score continues the section marked **0**. Dynamics include *ff* (fortissimo).

System 4, measures 37-41. The score continues the section marked **0**. Dynamics include *f* (forte).

System 5, measures 37-41. The score continues the section marked **0**. Dynamics include *f* (forte).

Calmato.

mf dim. mf poco rit.

Calmato.

mf dim. mf poco rit.

Tempo I.

f mf

Tempo I.

f mf

mf p

p mf

mf f cresc.

mf f cresc.

Calmato.

mf pp

Calmato.  
espressivo

p mf marcato

riten. mf

riten. dimin.

Tempo I.

p mf pizz.

Tempo I.

p mf

mf arco

p mf

[illegible][illegible]



## MUSIC

MM	Composer	Key & Op.No.	Grade	Price £	
<b>DUOS</b> (VnVc)					
154	LEE	3 Easy Duos Op.124	22	0.90	
155		3 Medium Duos Op.125	44	1.70	
<b>TRIOS</b> (VnVaVc unless specified)					
125	BRUNI	2VnVa	B flat 4/1	444	1.15
125S			Score		0.95
126		2VnVa/Vc	C 36/6	443	1.55
126S			Score		0.95
162		2VnVa/Vc	E flat 36/1	444	1.15
162S			Score		1.05
106	ORELLANA		c	555	1.15
121	PLEYEL	2VnVc	D 41/4	433	1.30
121S			Score		0.95
130			F 41/5	444	1.15
130S			Score		0.95
157	REINECKE		c 249	666	2.45
146	SHIELD		3 Trios (1796)	566	2.60
146S			Score		2.20
<b>QUARTETS</b> (2VnVaVc)					
113	ARENSKY		a 35a	7777	2.90
101	BAZZINI		d 75	5555	2.20
101S			Score		1.65
161			c 80	5555	2.75
161S			Score		2.35
114	COLERIDGE-TAYLOR		Fantasia Op.5	6666	1.80
139	FIBICH		G 8	5555	2.35
115	GADE		D 63	6555	2.45
115S			Score		0.90
135	GODARD		A 27	6555	2.90
158	GRIEG		F (Unfinished)	7666	2.55
158S			Score		2.40
133	HAYDN		E flat 1/2	3222	0.80
134			d 42	3222	0.80
143	HAYDN/ HOFFSTETTER		F 3/5	3222	0.95
166	HERMANN		e 8	4444	2.45
164	HERZOGENBERG		G 42/3	5555	2.45
110	HURLSTONE		Fantasia	5555	1.25
107	JANSA		C 51/1	4444	1.70
107S			Score		1.30
140	KIRCHNER		7 Miniatures (Score & Parts)	3333	1.35
116	KROMMER		C 72/1	7333	3.20
116S			Score		2.35
128			A flat 72/3	7444	2.55
128S			Score		2.10
129			F 85/1	7555	3.10
129S			Score		2.60
117	Ignaz LACHNER		G 104	4333	1.55
118			a 105	3222	1.80
132			B flat Op.posth	3333	2.10
	MOZART	Six early quartets (K.168 - K.173)			
159		Volume 1	5333	2.60	
160		Volume 2	5333	3.60	
142	ONslow	g 9/1	6555	2.20	
142S		Score		1.80	
153		e 21/2	6555	2.25	
153S		Score		2.35	
163		e 36/1	7555	2.40	
163S		Score		2.30	
136	OUSELEY	d	5444	1.90	
136S		Score		1.75	
137		C	5444	1.55	
137S		Score		1.45	
103	RAFF	c 192/1	7666	3.55	
167	RHEINBERGER	F 147	5444	3.20	
144	RODE	G 18	6336	1.90	
144S		Score		1.60	

122	RUBINSTEIN	G 17/1	4444	2.40
123		c 17/2	5444	2.10
124S		Score of both		1.05
145	SHIELD	3 Quartets	4444	2.60
145S		Score		2.20
119	SPOHR	g 4/2	6444	1.60
120		c 45/2	7444	2.60
147		a 74/1	7555	2.80
148		B flat 74/2	7556	2.75
156		d 74/3	6555	2.90
165	STANFORD	G 44	7666	2.85
111	SVENDSEN	a Op.1	7777	3.10
112	SWAN HENNESSY	Suite Op.46	5533	1.70
102	VANHAL	E flat (1786)	6644	2.35
102S		Score		1.55
127		A (1785)	7444	2.35
127S		Score		1.90
104	VOLKMANN	c 35	7777	3.00
108		g 14	7666	2.90
108S		Score		2.15
109		G 34	8666	3.10

**QUINTETS** (2Vn2VaVc unless specified)

	ONSLow			
150	2VnVaVcVc/Db	a 58	65564	3.20
150S		Score		3.65
151	2VnVaVc/VaVc/Db	d 24	64464	3.00
152	2VnVaVc/VaVc/Db	C 25	54454	3.20
152S		Score		2.85
138	RHEINBERGER	a 82	54444	3.30
138S		Score		3.50
105	STANFORD	F 35	87767	3.90
141	VEIT	A 29	65555	3.30

**SEXTETS** (2V<sub>n</sub>2V<sub>a</sub>2V<sub>c</sub>)

131	WILM	b 27	644444	4.30
131S		Score		1.10

**OCTETS** (2x2VnVaVc)

149	SPOHR	e 87	86665444	5.85
149S		Score		3.40

## SPECIAL OFFERS

All 96 titles	195
Parts only - no scores	140

These prices are for post-free delivery by second class or parcel post in the United Kingdom. Customers paying in sterling living outside the UK will be asked to add 10% to cover the increased cost of overseas postage.

Grading is for technical difficulty of each part. Grade 5 equates to the first movement of Beethoven Op.18 No.1

For customers in Australia, the Netherlands and the U.S.A. there are separate catalogues in local currency, and separate arrangements for payment. For an indication of post-free prices in these countries multiply the figures above by the following factors:-

Australian \$	3.8
Florins	4.2
US\$	2.3

A full descriptive catalogue is available free from

Merton Music  
8 Wilton Grove, London SW19 3QX  
Phone & Fax: 0208-540 2708 (+44 208 540 2708)  
e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

QUARTETT.

**Violino.**

I.

L. Heritte-Viardot, Op. 11.

Allegretto. L. Heritte-Viardot, Op. 11.

*pizz.*  
*mf*  
*f*  
*arco*  
*p*  
*mf*  
*cresc.*  
*f*  
*p*  
*Atranquillo*  
*p*  
*mf*  
*cresc.*  
*ritard.*  
*dimin. molto*  
*pp*  
*BTempo I.*  
*p*  
*cresc.*  
*cresc.*  
*p*  
*cresc.*  
*1.*  
*2.*  
*p*  
*cresc.*  
*f*  
*C*  
*tranquillo*  
*f*  
*p*  
*cresc.*  
*p*  
*cresc.*



## Violino.

Violino musical score for measures 1-16. The score is written for a violin in D major (two sharps). It begins with a treble clef and a key signature of two sharps. The tempo is marked "Tempo I." and the dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and trills. The key signature changes to E major (three sharps) at measure 10. The tempo is marked "Tempo I." and the dynamics range from *pp* to *ff*. The score includes various musical notations such as slurs, ties, and trills. The key signature changes to F major (one sharp) at measure 14. The tempo is marked "Tempo I." and the dynamics range from *pp* to *ff*. The score includes various musical notations such as slurs, ties, and trills. The key signature changes to G major (one sharp) at measure 16. The tempo is marked "Tempo I." and the dynamics range from *pp* to *ff*. The score includes various musical notations such as slurs, ties, and trills.

Measures 1-16:

- Measure 1: *p*
- Measure 2: *p*
- Measure 3: *cresc.*
- Measure 4: *pp*
- Measure 5: *cresc.*
- Measure 6: *f*
- Measure 7: *pp*
- Measure 8: *p*
- Measure 9: *cresc.*
- Measure 10: *poco a poco*
- Measure 11: *f*
- Measure 12: *ff*
- Measure 13: *pp*
- Measure 14: *mf*
- Measure 15: *p*
- Measure 16: *mf*

## Violino.

3

Violino. Musical score for Violin, page 3. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), *mf* (mezzo-forte), *dimin.* (diminuendo), *fz* (forzando), and *ff* (fortissimo). The score is divided into sections marked with letters H, I, and K. The lyrics "cre - scen - do" are written under the sixth staff. The piece concludes with a double bar line and a *ff* marking.

H

*p* *cresc.* *f*

*p* *cresc.* *p* *cresc.*

*dimin.* *p*

*cresc.* *mf* *cresc.*

I

*f* *p* *cresc.* *p*

*f* *p* *f* *p* *cre - scen - do*

*p* *cresc.*

K

*p* *cresc.* *p*

*cresc.*

*f* *ff*

Violino.  
II.

Andantino.

A cantando

9 A cantando

12

B

2

mf

2 C Molto tranquillo.

p

pp

p

mf

p

cresc.

mf

dim.

D Tempo I.

3/4

8 E

p

7

12

2 F

mf

6

6

G Molto tranquillo.

p

dim.

2

cresc.

mf

sf

cresc.

mf

dim.

f

H

3/4

dim.

p

pp

## Violino.

1

f

mf

cresc.

f

p

1

mf

p

riten.

Q Tempo I.  
con anima

p

f

p

f

R

mf

p

cresc.

ff

sf

S

dim.

pp

p

p

T

cresc.

f

mf

tremolo

p

cresc.

ff

## Violino.

Violino score page 2. The page contains ten staves of music in G major. The first staff begins with a forte (*f*) dynamic and a crescendo leading to a mezzo-forte (*mf*) section, then a decrescendo (*dim.*). The second staff features a forte (*f*) section, a decrescendo (*dim.*), a piano (*pp*) section marked 'M' with a trill, and a 'Calmato' section. The third staff includes a decrescendo (*dim.*), a mezzo-forte (*mf*) section, a 'riten.' (ritardando) section, and a 'Tempo I.' section marked 'N' with a forte (*f*) dynamic. The fourth staff is marked 'ff' (fortissimo). The fifth staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*). The sixth staff is marked 'f' (forte). The seventh staff is marked 'dim.' (decrescendo). The eighth staff is marked 'pp' (pianissimo). The ninth staff is marked 'p' (piano) and ends with a mezzo-forte (*mf*) dynamic. The tenth staff is marked 'f' (forte) and ends with a decrescendo (*dim.*). The page concludes with a 'P Con anima.' section marked '1' and a piano (*p*) dynamic.

## Violino.

## III.

Allegretto con moto.

Violino score page 5. The page contains ten staves of music in G major, 3/4 time. The first staff is marked 'p con grazia' (piano with grace) and includes a 'cresc.' (crescendo) and a '2' measure. The second staff is marked 'A' and 'p' (piano). The third staff includes a 'cresc.' (crescendo), a 'f' (forte) dynamic, a 'dimin.' (decrescendo), a 'p' (piano) dynamic, and a 'pizz.' (pizzicato) section marked '3' and 'mf' (mezzo-forte). The fourth staff is marked 'B' and 'arco' (arco). The fifth staff includes a 'cresc.' (crescendo), a 'f' (forte) dynamic, and a 'C' section. The sixth staff is marked 'f' (forte) and 'p' (piano), with a 'cresc.' (crescendo). The seventh staff includes a 'f' (forte) dynamic, a 'p' (piano) dynamic, a 'rit.' (ritardando), and a 'D' section marked 'p' (piano). The eighth staff is marked 'cresc.' (crescendo) and 'dim.' (decrescendo). The ninth staff includes a 'p' (piano) dynamic, a '3' measure, and a 'cresc.' (crescendo). The tenth staff is marked 'E' and 'f' (forte), with a 'dim.' (decrescendo) and a '1' measure. The eleventh staff is marked 'F' and 'pizz.' (pizzicato), with a 'dim.' (decrescendo), 'mf' (mezzo-forte), and 'p' (piano) dynamic. The twelfth staff includes a 'p' (piano) dynamic, a 'cresc.' (crescendo), 'mf' (mezzo-forte), 'p' (piano), 'pp' (pianissimo), 'rit.' (ritardando), and 'ff' (fortissimo) dynamics. The page concludes with a '1' measure and a 'ff' (fortissimo) dynamic.

# Violino. IV.

Allegro giocoso.

mf p

mf p

mf cresc. f

f dim. mf

dim. p

mf f

dimin. p

cresc. f dim. poco a poco

p cresc.

f 1

f 1

cresc. f 5 rit.

# Violino.

F Tempo

p

cresc.

p cresc. poco a poco f

G 3 p pp

p

cresc. f

Calmato I Tempo I.

11 1

p 1 mf

1 dim. p

K p mf

f dim.

cresc.

L f 1 f 1



## Alto.

Musical score for Alto part, measures 1-16. The score is in 3/8 time with a key signature of one sharp (F#). It features various dynamics including *mf*, *f*, *dim.*, *p*, *cresc.*, and *ff*, along with articulation marks like *tr* and *tremolo*. The score is divided into sections labeled P, Q, R, S, and T.

## QUARTETT.

## Alto.

## I.

## Allegretto.

Heritte-Viardot, Op. 41.

Musical score for Quartett Alto I part, measures 1-16. The score is in 3/8 time with a key signature of one sharp (F#). It features various dynamics including *mf*, *p*, *cresc.*, *f*, and *ff*, along with articulation marks like *pizz.*, *arco*, and *ritard.*. The score is divided into sections labeled A, B, and T.

## Alto.

*C tranquillo*

*p* *cresc.* *p*

*cresc.* *p* *p* *cresc.*

*Tempo I.*

*pp* *cresc.*

*pp* *p* *cresc. poco a poco*

*accelerando* *f* *ff*

*pp*

*mf*

*F tranquillo*

*p* *mf*

*cresc.* *p*

*G Tempo I.*

*cresc.* *pp*

## Alto.

*G* *f* *p* *pp*

*p* *cresc.* *f*

*Calmato*

*ff* *pp*

*I Tempo I.* *3* *rit.* *mf* *mf*

*p* *p*

*p* *f* *dim.*

*p* *cresc.* *f*

*f* *f* *f* *f*

*mf* *dim.* *f* *dim.* *pp*

*Calmato.* *mf* *dim.* *mf*

*f*

*ff* *p* *cresc.*

*1 0* *f* *p* *4*

# Alto. IV.

Allegro giocoso.

mf p mf p mf cresc.

A 1 f

p cresc. f

B 3 mf p

mf

dim. C p

cresc. f dim.

D p cresc.

1 f f f mf

E 5 f pp ritard. F Tempo I. 5

p cresc.

p crescendo poco a poco

# Alto.

mf p cresc.

dim. ff dim.

H p cresc. f p cresc.

p dim. p

cresc. mf cresc. I f

p f p

cresc. p f p

f p cresc.

K p dim. p

cresc. p cresc.

f ff

Alto.  
II.

Andantino.

2 *p cantando*

12

A 7 B *p*

C *Molto tranquillo.*

6 *mf* *pp* *p*

*dim.* *p cresc.* *mf*

D *Tempo I.*

*f* *mf* *p*

9 12 2 12 E 7

*mf* *dim.* F 6 *mf*

6 6 *dim.*

G *Molto tranquillo.*

*p cantando* *cresc.* *sf*

*cresc.* *mf* *dim.* *mf*

H *Tempo I.*

*dim.* *f* *p* *pp*

Alto.  
III.

Allegretto con moto.

10 *p cantando*

3 *pizz.* B *mf*

*f* *dim.* *cresc.*

arco *f* *f* *p* *cresc.*

C 1 *poco rit.*

D *Tempo I.*

*p* *staccato*

*cresc.* *dim.*

*p* *cresc.* *f*

E *dim.* *mf*

F *pizz.* *mf* *p*

arco *cresc.* *mf* *p* *pp* *rit.* *ff*

## MERTON

## MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
<b>DUOS</b> (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
<b>TRIOS</b> (VnVaVc unless specified)				
125	BRUNI	2VnVa	B flat 4/1	444
125S		Score		0.95
126		2VnVa/Vc	C 36/6	443
126S		Score		0.95
162		2VnVa/Vc	E flat 36/1	444
162S		Score		1.05
106	ORELLANA	c		555
121	PLEYEL	2VnVc	D 41/4	433
121S		Score		0.95
130			F 41/5	444
130S		Score		0.95
157	REINECKE	c 249		666
146	SHIELD	3 Trios (1796)		566
146S		Score		2.20
<b>QUARTETS</b> (2VnVaVc)				
113	ARENSKY	a 35a		7777
101	BAZZINI	d 75		5555
101S		Score		1.65
161		c 80		5555
161S		Score		2.35
114	COLERIDGE-TAYLOR	Fantasia Op.5		6666
139	FIBICH	G 8		5555
115	GADE	D 63		6555
115S		Score		0.90
135	GODARD	A 27		6555
158	GRIEG	F (Unfinished)		7666
158S		Score		2.40
133	HAYDN	E flat 1/2		3222
134		d 42		3222
143	HAYDN/ HOFFSTETTER	F 3/5		3222
166	HERMANN	e 8		4444
164	HERZOGENBERG	G 42/3		5555
110	HURLSTONE	Fantasia		5555
107	JANSA	C 51/1		4444
107S		Score		1.30
140	KIRCHNER	7 Miniatures (Score & Parts)		3333
116	KROMMER	C 72/1		7333
116S		Score		2.35
128		A flat 72/3		7444
128S		Score		2.10
129		F 85/1		7555
129S		Score		2.60
117	Ignaz LACHNER	G 104		4333
118		a 105		3222
132		B flat Op.posth		3333
	MOZART	Six early quartets (K.168 - K.173)		
159		Volume 1		5333
160		Volume 2		5333
142	ONSLow	g 9/1		6555
142S		Score		1.80
153		e 21/2		6555
153S		Score		2.35
163		e 36/1		7555
163S		Score		2.30
136	OUSELEY	d		5444
136S		Score		1.75
137		C		5444
137S		Score		1.45
103	RAFF	c 192/1		7666
167	RHEINBERGER	F 147		5444
144	RODE	G 18		6336
144S		Score		1.60

122	RUBINSTEIN	G 17/1	4444	2.40
123		c 17/2	5444	2.10
124S		Score of both		1.05
145	SHIELD	3 Quartets	4444	2.60
145S		Score		2.20
119	SPOHR	g 4/2	6444	1.60
120		c 45/2	7444	2.60
147		a 74/1	7555	2.80
148		B flat 74/2	7556	2.75
156		d 74/3	6555	2.90
165	STANFORD	G 44	7666	2.85
111	SVENDSEN	a Op.1	7777	3.10
112	SWAN HENNESSY	Suite Op.46	5533	1.70
102	VANHAL	E flat (1786)	6644	2.35
102S		Score		1.55
127		A (1785)	7444	2.35
127S		Score		1.90
104	VOLKMANN	c 35	7777	3.00
108		g 14	7666	2.90
108S		Score		2.15
109		G 34	8666	3.10

**QUINTETS** (2Vn2VaVc unless specified)

150	ONSLow	2VnVaVcVc/Db	a 58	65564	3.20
150S		Score			3.65
151		2VnVaVc/VaVc/Db	d 24	64464	3.00
152		2VnVaVc/VaVc/Db	C 25	54454	3.20
152S		Score			2.85
138	RHEINBERGER	a 82	54444		3.30
138S		Score			3.50
105	STANFORD	F 35	87767		3.90
141	VEIT	A 29	65555		3.30

**SEXTETS** (2Vn2Va2Vc)

131	WILM	b 27	644444	4.30
131S		Score		1.10

**OCTETS** (2x2VnVaVc)

149	SPOHR	e 87	86665444	5.85
149S		Score		3.40

**SPECIAL OFFERS**

All 96 titles	195
Parts only - no scores	140

These prices are for post-free delivery by second class or parcel post in the United Kingdom. Customers paying in sterling living outside the UK will be asked to add 10% to cover the increased cost of overseas postage.

Grading is for technical difficulty of each part. Grade 5 equates to the first movement of Beethoven Op.18 No.1

For customers in Australia, the Netherlands and the U.S.A. there are separate catalogues in local currency, and separate arrangements for payment. For an indication of post-free prices in these countries multiply the figures above by the following factors:-

Australian \$	3.8
Florins	4.2
US\$	2.3

A full descriptive catalogue is available free from

Merton Music  
8 Wilton Grove, London SW19 3QX  
Phone & Fax: 0208-540 2708 (+44 208 540 2708)  
e-mail: mertonmusic@argonet.co.uk

## QUARTETT.

## Violoncello.

## I.

Heritte-Viardot, Op.11.

**Allegretto.**

**Tempo I.**

**Tranquillo**

**D**

**Tempo I.**



## Violoncello.

*cresc.*  
*f* *pp* *p* *cresc.* *e* *accelerando*  
**E** *Tempo I.*  
*f* *ff* *pp*  
**F** *tranquillo*  
*mf* *p* *mf*  
*cresc.* *p* *cresc.*  
**G** *cresc.* *p* *mf*  
*p* *cresc.* *dim.* *ff* *dim.*  
**H** *p* *cresc.* *f* *p* *cresc.* *p* *cresc.*  
*dim.* *p* *cresc.* *mf* *cresc.*  
**I** *f* *sf* *p* *sf* *p* *cresc.* *p* *sf* *p* *sf* *p*  
**K** *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*  
*f* *ff*

## Violoncello.

*dim.*  
**P** *Con animo.* 1 1 1  
*p* *f*  
*mf* *cresc.* *f* *p* *mf*  
*p* *ritard.*  
**Q** *Tempo I.*  
*con animo*  
*f* *p* *f*  
**R** *mf*  
*p* *cresc.* *ff*  
**S** *f* *pp*  
*p*  
**T** *cresc.* *f* *mf*  
*dim.* *p* *cresc.* *ff*

## Violoncello.

**I Tempo I.**

*pizz.* *p* **3** *arco* *p* **3**

**K** *mf* **3**

*f* *dim.* *p*

**L** *cresc.* *f* **1** *f*

**1** *f* *mf* *dim.*

**1 M** *p* *p*

**N** *Tempo I.* *mf* *dim.* *riten.* *f*

*ff* *p*

*cresc.* *f*

**1 0** *pp*

*mf*

## Violoncello.

**II.**

**Andantino.**

*pizz.* *pp* **2** **1** **2** **3** **4** **5** **6** **7**

**A** **8** **9** **10** **11** **12** *mf*

*p*

**B** *arco* *mf* **2** *p*

**Molto tranquillo.**

**C** **1** *mf cantando* *p* *cresc.* *mf*

**D** *Tempo I.* *pizz.* **1** **2** **3** *f* *mf dim.* *p* *p*

**4** **5** **6** **7** **E** **8** **9** **10** **11**

**12** *arco* *mf dim.* **F** *p*

*pizz.* **1** **2** **3** **4** *arco* **3** *pp*

*pp* *mf* *dim.*

**G** *Molto tranquillo.* *cantando* **1** *p cresc.* *mf dim.* *sf* *cresc.*

*mf dim.* *p* *mf* *f* *dim.*

**H** *Tempo I.* **3** **3** *p* *marcato* *pp*

## Violoncello.

## III.

Allegretto con moto.

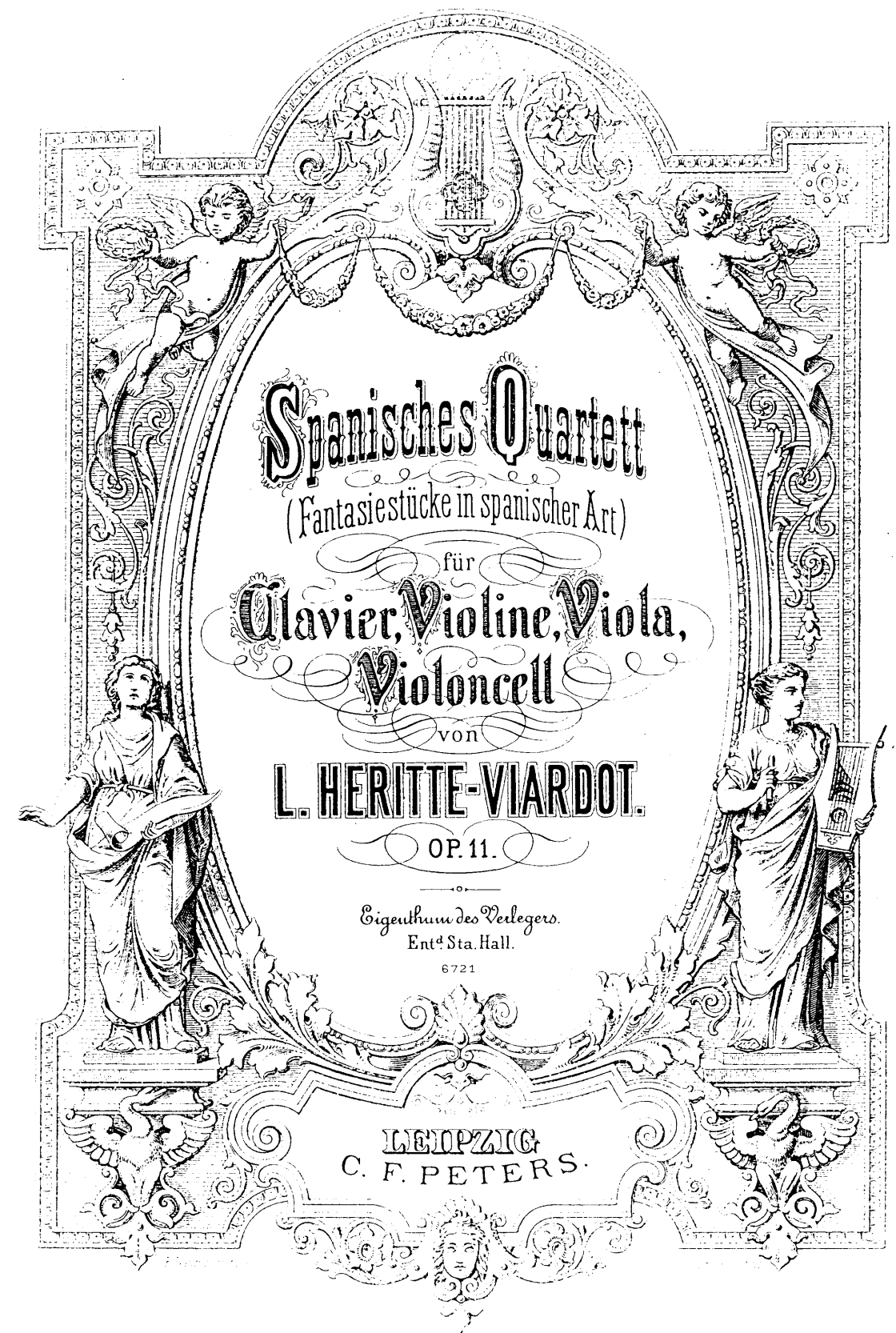
Violoncello part III, Allegretto con moto. The piece is in 3/4 time and D major. It begins with a piano (p) pizzicato (pizz.) section. The first staff shows a series of eighth notes with a crescendo (cresc.) and a dynamic change to mezzo-forte (mf). The second staff features a decrescendo (dim.) and a piano (p) section. The third staff continues with a crescendo (cresc.) and a decrescendo (dim.), ending with an arco section at mezzo-forte (mf). The fourth staff introduces a cantando section at mezzo-forte (mf), followed by a piano (p) section. The fifth staff shows a crescendo (cresc.) and a decrescendo (dim.), ending with an arco section at mezzo-forte (mf). The sixth staff continues with a crescendo (cresc.) and a decrescendo (dim.), ending with an arco section at mezzo-forte (mf). The seventh staff features a decrescendo (dim.) and a piano (p) section. The eighth staff shows a decrescendo (dim.) and a piano (p) section. The ninth staff continues with a decrescendo (dim.) and a piano (p) section. The tenth staff features a decrescendo (dim.) and a piano (p) section. The eleventh staff shows a decrescendo (dim.) and a piano (p) section. The twelfth staff continues with a decrescendo (dim.) and a piano (p) section. The piece concludes with a decrescendo (dim.) and a piano (p) section.

## Violoncello.

## IV.

Allegro giocoso.

Violoncello part IV, Allegro giocoso. The piece is in 2/4 time and D major. It begins with a mezzo-forte (mf) section, followed by a piano (p) section. The first staff shows a mezzo-forte (mf) section, followed by a piano (p) section. The second staff features a decrescendo (dim.) and a piano (p) section. The third staff continues with a decrescendo (dim.) and a piano (p) section. The fourth staff shows a decrescendo (dim.) and a piano (p) section. The fifth staff features a decrescendo (dim.) and a piano (p) section. The sixth staff continues with a decrescendo (dim.) and a piano (p) section. The seventh staff shows a decrescendo (dim.) and a piano (p) section. The eighth staff features a decrescendo (dim.) and a piano (p) section. The ninth staff continues with a decrescendo (dim.) and a piano (p) section. The tenth staff shows a decrescendo (dim.) and a piano (p) section. The eleventh staff features a decrescendo (dim.) and a piano (p) section. The twelfth staff continues with a decrescendo (dim.) and a piano (p) section. The piece concludes with a decrescendo (dim.) and a piano (p) section.



MERTON COPYING  
SERVICE  
8 Wilton Grove, London SW19 3QX  
Phone/Fax: 020 8540 2708  
e-mail: mertonmusic@argonet.co.uk  
No. 4703

